



**Western Australian Certificate of Education
Examination, 2009
Question paper**

ENGLISH

Stage 2

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time for paper: three hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question Paper
Standard Answer Book

To be provided by the candidate

Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of this paper

This paper requires candidates to answer **four** questions. The highest possible mark is 90. The candidate's examination percentage will be calculated on the basis of the fraction of 90 examination marks scored by the candidate.

Section	Number of questions available	Number of questions to be attempted	Suggested working time (minutes)	Marks available
Section One: Reading	2	2	60	30
Section Two: Writing	6	1	60	30
Section Three: Viewing	2	1	60	30
Total marks				90

Instructions to candidates

1. The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2009*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers to each section in the Standard Answer Book.

Stage 2 text types

Where textual references are required for responses, candidates must make **primary** reference to text types drawn from the stage being examined. They may also make reference to other text types.

Stage 2	Written text types: novels, short stories, discursive and didactic essays, autobiography and/or biography, workplace texts, websites, song lyrics/poetry, still images, advertisements Visual text types: films, TV programs, advertisements, oral texts, websites, still images
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Section One: Reading**30 Marks**

Allow approximately 60 minutes to complete this section.

In this section there are **two** texts and **two** questions. Answer **both** questions in this section.

Question 2 requires reference to texts studied; you must make primary reference to at least **one of the written text types** listed for Stage 2 units. You may also make reference to other written text types.

Question 1 requires you to discuss either **Text 1** or **Text 2** provided on pages 4–6.

1. Explain how the text you have chosen represents a particular issue.

Your response **should**:

- identify the text's view on the issue
- explain the written conventions used

(15 marks)

Question 2 requires you to refer to at least **one** written text you have studied.

2. Explain how you have been positioned to respond to a controversy in a written text you have studied.

Your response **should**:

- identify a central concern
- explain how written conventions have influenced your reading

(15 marks)

Text 1

The following text is the ending of a short story by Susan Midalia, a Western Australian writer. The story is about the 10-year-old daughter of German migrant parents. It describes Ester's experience of growing up in a small country town in Western Australia in the 1950s. The story was published in 2007.

Fitting in

'Why, if it isn't Ester the Pester! Fancy meeting you here. Are ya on ya way home?'

Ester understood that this was not a real question. Where else would she be going at this time of day? She wanted to say this, but somehow the sharp sound of Vivienne Carter's voice and her standing there, hands on hips, the heat, the sudden dryness in Ester's throat, made it all too difficult to speak. Instead, she smiled, what she hoped was a polite smile, and stood fixed to the spot. This time it was Lorraine Best who spoke, with the same malicious edge in her voice as she drew closer:

'Ester the Pester, why don'tchu speak when you're spoken to? Didn'tchu your mum tell ya to be polite?'

Again Ester felt the foolish grin on her face and now a churning in her stomach, that inexplicable and sickening sense of having done something wrong. And there was something else as well, more frightening and foreboding—the intuitive and utterly certain knowledge that they meant to do her harm. Not just a tug of her plait or a jeering laugh, but something altogether more difficult and alarming. She felt the clamminess in her hands and a racing racing racing in her chest and it was all she could do to start walking steadily steadily, hoping that by staying calm she could make them go away, leave her alone. But instead they ran ahead and jumped in front of her, making scaring booing noises and waving her to a halt.

Again it was Vivienne Carter who took the lead, and this time her voice had a steelier ring, cold and slow and thumpingly insidious:

'You're such a know-it-all, aren't you, little Ester? Teacher's pet, always stickin' your hand up in class. *What's the capital of Istanbul, Ester?* "Please, Miss, I know, I know. I know how to do sums and say poems and I can even write 'em. There's nuthin' I don't know."

And now Lorraine Best chimed in, with a light sing-song that gathered weight and gravity with each sentence:

'Think you're too good for us, don'tcha, with your stupid plait hangin' down your back and your stupid la-di-da dresses and your fat face. Well, if you're so smart, why'ja eat those stinky sandwiches with that stupid fatty meat inside 'em and that yukky smelly cheese that stinks up the class all afternoon? And why'ja have such a stupid name? Ester Sloski? What sort'va dumb name is that? Sounds like snot, all snotty and rotten. You think you're smart, but you're not, you're just a smelly smelly, Ester the Pester, smelly belly.' Lorraine Best smiled slowly and turned to her friend.

Ester knew these words were silly. She wasn't smelly, she didn't have a fat face, she wasn't stupid. She knew who was stupid, and she wanted to shout back at them, *I Like what I eat and I like my name and I like to know things and I wish you would leave me alone*. But when she looked at them and saw their big hard bodies and the menace in their eyes, she felt as if her tongue had been cut out, like the girl in the story about the nightingale, and she knew she must get away. She started to run, stumbling in her fear, terrified of some nameless hurt, hoping beyond hope to reach the gate where she knew her Mutti¹ would be waiting. But she was too slow and they were too fast and Lorraine Best caught her by the arm and pinned her in a bear hug and squeezed her hard, so hard that Ester felt her insides red and burning. Vivienne Carter stood in front of her, her hands swinging at her side, and it was then that Ester knew. She saw close up the meanness of her face, the coldness in her eyes and in her heart; she saw the fist thrust towards her and she felt the blow, hard and sickening and somehow very dark.

And then everything went still. Ester felt the blood running out of her nose and saw it dripping onto the ground, bright red drops, one after another, separate and distinct. Vivienne Carter and Lorraine Best looked vaguely shocked, but it was difficult to say why. Three frozen figures, a dusty, mute and bloody tableau,² a mirage in the heat.

¹ Mutti: German for Mum or Mummy

² tableau: looking like a picture

Ester moved first. Slowly, and then unstoppably, her whole body shook—shoulders, torso, arms and legs, all the way to her insides. Her tears wouldn't stop, streams and streams of tears running down her face, mixing in with the dirt on the road. And her words came out at last, they had to, it was the one word, over and over again—*Mutti, Mutti, Mutti, Mutti*—sobbed out childishly, a helpless incantation³ of pain, bewilderment and loss.

Aroused by the word, Vivienne Carter and Lorraine Best once more found their voices—nasal, mocking and unrepentant:

'Mutti!' they echoed as one, 'Mutti, Mutti, Mutti!'

And again, 'Mutti, Mutti, Mutti!' soaring in the heat and the dust.

³ incantation: chanting

Text 2

The following text is an extract from G Magazine, May/June 2009.

Opinion

More jobs on a green planet

Creating a sustainable future equals creating jobs. All that's needed is a little foresight
à la Obama, says **Greens Senator Christine Milne**.

Picture a carbon-neutral Australia. Picture an Australia where our homes and offices are mini power stations – using energy so efficiently that solar panels or small wind turbines on our roofs generate more power than we need.

Picture an Australia where those living on the land receive income from fields of solar collectors and wind turbines that, along with geothermal and wave power stations, power our vibrant economy cleanly, quietly and cleverly. The collectors provide shade for livestock and the carbon-rich soils are more fertile.

Picture an Australia where we can all travel to work, school and shops on convenient and efficient

“We can create new career paths for people without hope, and bring renewal to cities and towns facing a bleak future, all while reducing greenhouse gas emissions.”

public transport, ride along safe cycleways or, when we need to, drive clean electric cars powered by those vast renewable sources of wind, wave and sun. That is, of course, when we aren't telecommuting via high speed broadband or eating food grown in our own gardens.

Picture an Australia where our forests are protected for the carbon they store as well as the biodiversity they nourish.

That is the Australia we need to build – and build fast – if we are to play our fair role in preventing climate catastrophe.

I don't know about you, but when I think of the scale of this

transformation, what jumps to mind is that it's a huge job.

In fact, perhaps a million jobs or more! We will need every one who can to get involved in making this vision a reality.

When you grapple with this challenge, it becomes clear that the myth of climate change action costing jobs is either a deliberate fabrication¹ by those who don't want to change or a demonstration of complete lack of imagination. Quite the reverse is true. Right now, in fact, there is a strong push around the world for a 'green recovery plan', driven by grassroots organisations such as Green For All and Greens Parties, as well as from the very top – US President Obama and UN head Ban Ki-moon both promoting a

global Green New Deal.

In the coming months, we will see hundreds of thousands of Australians and millions around the world – losing their jobs at a time when we need to put millions to work rebuilding for the carbon neutral economy.

We will need manufacturing workers to build wind turbines, solar collectors, buses and trains. We will need electricians, plumbers and builders. We will need natural resource managers and primary health carers. We will need town planners, architects, traders and lawyers. There are green jobs in every walk of life.

But green jobs do not just happen. We need to create

them – both by directly stimulating the industries these people will be employed in, and by investing in training programs to make sure we have enough hands to do the job that needs to be done. That's why one of the first things we must do is conduct a detailed skills audit² of Australia. What are the skills we will need? What skills do we have in industries that may not survive? Can we seed-fund green jobs hubs in the communities that are most under stress?

With clever thinking we can turn a grim situation into an uplifting one. We can create new career paths for people without hope and bring renewal to cities and towns facing a bleak future, all while reducing greenhouse gas emissions. This is a model that Green For All is implementing highly successfully at a local level in America, and its founder, Van Jones, is now advising the Obama Whitehouse on how to make it a reality across the whole country.

Meanwhile, the Rudd Government is talking about economic transformation while doing everything to protect the polluting status quo. We have no skills audit and no training programs, but every effort to make sure 19th century industries survive that little bit longer. That is no plan for the future.

If we are to come out of this period stronger, we have to embrace change and plan for the benefits it brings instead of clinging to the past. “More jobs on a green planet!” should be our rallying cry. **G**

SENATOR CHRISTINE MILNE is deputy leader of the Australian Greens Party.

¹ fabrication: falsehood or a lie

² skills audit: investigation into skills available and those needed

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See next page

Section Two: Writing**30 Marks**

Allow approximately 60 minutes to complete this section.

In this section there are **six** questions. Respond to only **one** of the six questions.

Your response should demonstrate:

- use of tone, vocabulary, punctuation, spelling, syntax and paragraphing appropriate for the topic
- conventions of a genre appropriate for the topic
- clear sense of purpose, context and audience appropriate for the topic
- content appropriate for the topic.

Where a question requires textual reference, you must make primary reference to one of the text types listed for Stage 2 units. Where a question does **not** require reference to texts studied but you wish to refer to a text, you may use any text of your choice.

1. Worlds within texts often prompt us to question the worlds outside texts.

With reference to at least **one** written or visual text you have studied, write an essay in response to this statement.

2. In a form of your choice, write for an audience living in 2050 about three main concerns that faced you in 2009.

3. The setting or location of a text is just as important as its characters or people.

Discuss this idea with reference to at least **one** written or visual text you have studied.

4. Write an autobiographical account of a time when you changed your mind about a person, place or event.

5. How has your reading or viewing of texts you have studied influenced your understanding of the power relationships in society?

6. Use the image on the next page as the starting point for a piece of narrative writing.



End of Section Two

See next page

Section Three: Viewing**30 Marks**

Allow approximately 60 minutes to complete this section.

In this section there are **three** images and **two** questions. Choose only **one** question and answer **both** (a) and (b).

Where a question requires reference to texts studied, you must make primary reference to at least **one** of the **visual text types** listed for Stage 2 units. You may also make reference to other visual text types.

Question 1**(30 marks)**

- (a) Explain how at least **one** of the images provided promotes an attitude towards its topic.

Your response **should**:

- identify the attitude presented by the image
- explain how visual codes/conventions promote this attitude (15 marks)

- (b) Explain how at least **one** visual text you have studied reinforces or challenges dominant ways of thinking about a topic.

Your response **should**:

- identify whether the text reinforces or challenges dominant ways of thinking
- explain how visual codes/conventions promote the views of the text (15 marks)

or

Question 2**(30 marks)**

- (a) Explain how at least **one** of the images provided offers an idea about people, places or events.

Your response **should**:

- identify the idea presented
- explain how visual codes/conventions promote this idea (15 marks)

- (b) Explain how at least **one** visual text you have studied represents a social group in a particular way.

Your response **should**:

- identify the representation
- explain how visual codes/conventions promote this representation (15 marks)

End of questions

See next page

AFTERSHAVE € 35.-
Basics for a new home € 6,50

Text 'aid' to 2255 and donate € 1.50

People in Need
Cordaid

Image 1 This is a black-and-white version of a 2008 advertisement for the charity organisation People in Need.



Image 2 This is a black-and-white photograph of an Australian female petrol pump attendant (1975).

For copyright reasons this image cannot be reproduced in the online version of this document,
but may be viewed at
www.lwdstore.com/images/lwr_book_1.jpg

Image 3

This is the cover for a book published in 2004 that follows the around-the-world journey of two men.

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ACKNOWLEDGEMENTS

Section One

- Text 1** Midalia, S. (2007). Fitting in. In *A history of the beanbag and other stories*. Nedlands: UWA Press.
- Text 2** Milne, C. (2009). More jobs on a green planet. *G Magazine*, May/June p. 14.

Section Two

- Question 6** Ellis, R. (2008). Auntie Mame, King's Cross (1970–71). [Photograph]. In S. van Wyk (2008). *No standing only dancing*. Melbourne: National Gallery of Victoria, p. 25.
© Rennie Ellis Photographic Archive.

Section Three

- Image 1** Saatchi & Saatchi advertisement for People in Need charity. Retrieved April, 2009, from: www.viralavatar.com/cannes-lions-outdoors-lions-for-people-in-need-charity/
- Image 2** Ellis, R. (2008). Female petrol pump attendant (1975). [Photograph]. In S. van Wyk (2008). *No standing only dancing*. Melbourne: National Gallery of Victoria, p. 39.
© Rennie Ellis Photographic Archive.
- Image 3** McGregor, E., Boorman, C., & Uhlig, R. (2004). *Long way round: Chasing shadows across the world* [Book cover]. New York: Atria Books. Retrieved October, 2009, from Big Earth Online Store website:
www.lwdstore.com/images/lwr_book_1.jpg

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